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Artists Space's activities are made possible, in part, by the generous support of the following contributors: the National Endowment for the Arts, a federal agency, the New York State Council on the Arts, the Robert Sterling Clark Foundation, the Jerome Foundation, the Lauder Foundation and the Samuel Rubin Foundation, along with our corporate sponsors: AT&T Long Lines, Chase Manhattan Bank, Citibank, Consolidated Edison, EXXON, Lehman Brothers Kuhn Loeb, R.H. Macy and Company, Morgan Guaranty Trust Company, Philip Morris and Warner Communications. We would also like to thank the numerous individuals whose generosity and support contributes so substantially towards Artists Space programming.

**NEW GALLERIES
OF THE
LOWER EAST SIDE**

**CASH
CHRISTMINSTER FINE ART
CIVILIAN WARFARE
EAST 7TH STREET GALLERY
EXECUTIVE GALLERY
51 X
FUN GALLERY
TRACEY GARET
INTERNATIONAL WITH MONUMENT
GRACIE MANSION
NATURE MORTE
THE NEW MATH GALLERY
OGGI • DOMANI
PAT HEARN
PIEZO ELECTRIC
P • P • O • W
SHARPE GALLERY**

**JANUARY 21 - FEBRUARY 18
ARTISTS SPACE**



Fun Gallery
254 E. 10th St. (bet. 1st & A)
Dirs. Patti Astor
William Stelling
Opened July 1981



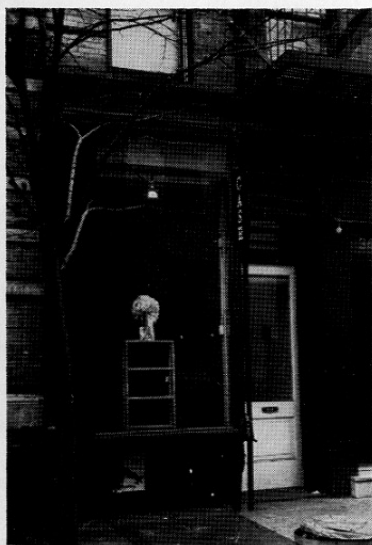
Civilian Warfare
526 E. 11th St. (bet. A & B)
Dirs. Alan Barrows
Dean Savard
Opened March 1982



International with Monument
111 E. 7th Street (bet. 1st & A)
Dirs. Kent Klamen
Elizabeth Koury
Meyer Vaisman
Opened October 18, 1983



Gracie Mansion
337 E. 10th St. (bet. A & B)
Dirs. Gracie Mansion
Sur Rodney (Sir)
Opened April 1982



C.A.S.H.
34 E. 7th St. (bet. 2nd & 3rd)
Dirs. Tom Brazelton
Oliver Wasow
Opened September 1983



Oggi Domani
318 E. 11th St. (bet. 1st & 2nd)
Dirs. Tim Greathouse
Larry Loffredo
Opened August 1983



Executive Gallery
204 E. 10th St. (bet. 1st & 2nd)
Dirs. Arch Connelly
Robert Loughlin
Opened October 1983



Sharpe Gallery
328 E. 11th St. (bet. 1st & 2nd)
Dir. Deborah Sharpe
Opened September 1983



Nature Morte
204 E. 10th St. (bet. 1st & 2nd)
Dirs. Alan Belcher
Peter Nagy
Opened May 1982

ARTISTS IN THE EXHIBITION

Stephen Aljian (Christminster)
Alan Belcher (Nature Morte)
Paul Benney (P•P•O•W)
Zeke Berman (Oggi•Domani)
Ellen Berkenblit (Piezo)
Keiko Bonk (Piezo)
Tom Brazelton (C.A.S.H.)
Barry Bridgwood (New Math)
Nancy Brooks Brody (New Math)
Chris Chevins (C.A.S.H.)
Craig Coleman (New Math)
Rich Colicchio (51X)
Michael Collins (51X)
George Condo (Hearn)
Gregory A. Crane (E. 7th)
Mark Dean (Sharpe)
Jimmy De Sana (Oggi•Domani)
Futura (Fun)
Robert Garratt (International)
Dana Garrett (Garet)
Judith Glantzman (Civilian)
Arthur Gonzalez (Sharpe)
Rodney Alan Greenblat (Gracie)
Kathleen Grove (P•P•O•W)
Richard Hambleton (Piezo)
Kiely Jenkins (Fun)
Sermin Kardestuncer (Christminster)
Elizabeth Koury (International)
Stephen Lack (Gracie)
Leora Laor (Oggi•Domani)
Robert Loughlin (Executive)
Paul Marcus (P•P•O•W)
Frank Moore (Christminster)
Peter Nagy (Nature Morte)
Michael Ottersen (Sharpe)
Steven Parrino (Nature Morte)
Rick Prol (E. 7th)
Hope Sandrow (Oggi•Domani)
Michael Sangaris (E. 7th)
Bruno Schmidt (Executive)
Peter Schuyff (Hearn)
Huck Snyder (Civilian)
Ahbe Sulit (Executive)
Frederick Sutherland (Garet)
Meyer Vaisman (International)
Oliver Wasow (C.A.S.H.)
Dondi White (Fun)
David Wojnarowicz (Civilian)
Robert Yarber (Garet)
Zephyr (51X)
Rhonda Zwillinger (Gracie)

We are especially pleased that Helene Winer accepted our invitation to organize one of our exhibitions in celebration of Artists Space's 10th Anniversary season. As a past Director of Artists Space and currently as co-owner of Metro Pictures, her qualifications to organize this examination of the new and growing trend of artist-organized commercial spaces on the Lower East Side are evident and unique. I would like to thank her for conceiving of this exhibition which is so appropriate to Artists Space's ten year history of support through its exhibitions and grants of new and emerging art. I am grateful to Ms. Winer, to the seventeen dealers and to each of the artists who have participated in making this exhibition and accompanying brochure possible.

Linda Shearer

The galleries of the East Village and the Lower East Side are undeniably a major phenomenon of the early-80s New York art scene. They have been enthusiastically embraced by the full complement of the art world—public and private institutions, journalists, collectors and artists. This is evident in art magazine articles, *The New York Times* coverage, guest exhibitions in established galleries, a map in the ubiquitous *Gallery Guide*, avid coverage in the two replacements for the defunct *Soho News*—*The East Village Eye* and *New York Beat*, enormous artist-attended openings, and the heavy visitor traffic on Sunday afternoons. This development affirms the perpetual renewal of the artists' community and is reassurance of the continued primacy of New York's contemporary art. It extends a healthy tradition of new art presentation that began with the 10th Street galleries in the 50s; university galleries of the 60s; alternative spaces, artists-organized exhibitions, and even the gallery shift to Soho of the 70s.

There are currently some 25 galleries in and about the Lower East Side, the majority of which (nine in this exhibition) opened this season (Fall 1983) and the earliest less than three years ago (Fun and 51 X). All of the galleries are in storefront locations, and most are owned by artists, active or not, some of whom had once used the space as a studio. Some still live and work "behind the shop." Gallery interiors range from the minimally white-washed to the fully equipped with gallery accoutrements—track lights, grey carpeting and reception desk. The dealers are serious, professional and energetic in their efforts to show art they believe in and to provide real exposure and support for the artists. Their exhibitions are advertised in the art magazines, well-designed and printed announcements are sent out and, on occasion, catalogues are produced. A number of these galleries clearly intend to survive, possibly transcend this moment of high enthusiasm for the overall phenomenon. Fun Gallery, for instance, is an established success and, as one of the pioneers of the area, is in large part responsible for the present concentration of galleries.

The earlier galleries to open in the area showed art specifically associated with the Lower East Side—graffiti and punk imagery. The newer spaces are diverse in their esthetic concerns (Nature Morte, for instance, has a stated bias toward conceptually-oriented art), and, while many artists regularly show in a number of the galleries, all of the galleries are anxious to have identities separate from that of the whole. They do, however, have a special relationship in generation and attitude to the artists of the area, who are in fact the majority of New York's young artists (Soho and Tribeca no longer being economically viable).

Artists Space, a long-standing champion of artists' needs to exhibit and gain support for their work, invited me to organize this exhibition. In turn, I have invited the directors of seventeen galleries to select three artists each to represent them in the exhibition. I participated only marginally in the selection of artists, although I did encourage artist-owners of the galleries to include their own work in the show. My selection of galleries was confined to those that are commercial (an important pioneer in the area, ABC No Rio, is publicly funded) and those that are accessible to the public, leaving out "galleries" that after several tries could not be found or were not open.

Helene Winer